A Thin and Antique Music, but Full of Masterly Themes-"For Once, This Is All Right, I'm Not Kicking-But Only Once!" One First Nighter's Verdiet.

It was an audience mystified almost as much as amused, half shrugging with incredulity even while it was interested, that assisted Richard Mansfield last night at the New Amsterdam on the occasion of his first production of Molière's "Le Misanthrope" in English. Of drama there was nothing-no situations, no climaxes. There was not even a story, unless it can be called such that a serious man loved a coquette and made up his mind at last that they had best not marry.

Though called a comedy on the playbill. there was scarcely so much as a joke in it. It was like a continuous performance of afternoon tea. For five whole acts people ame into a single drawing room scene, talked about one another, and walked out again. The King of France, with 40,000 men, marched up a hill, and then marched down again. And Molière, "the beginning and the end of French comedy," as he has truly been called, pursued much the same

It was a strange adventure for Richard Mansfield, the vivid, volcanic impersonator of picturesque, titanic characters, and stranger still occurring on Broadway, the nome of sound and fury. Yet the stranges thing of all was that the huge audience followed each word attentively and rewarded stroke after stroke of the pure omedy of manners with intelligent and eartfelt laughter.

ome of the interest was due to the ruffles and frills of seventeenth century dandvism, which ran riot even in swaying lace pantalets. More was attributable to the quaint elaboration, the bowing and scraping of Alphonse and Gaston polite-ness. But most of all was the spontaneous recognition of the deep observation and sincere comic sense with which were pre-sented half a dozen studies of character, which are as true and inwardly suggestive to-day as they were two hundred and thirty-nine years ago.

on the modern mind, used to the varied, striking and elaborate effects of a highly developed stage, the old comedy fell like the tinklings of a harpsichord or the soft, melodious sobbing of a viol de gamta. What the concerts of Mr. Arnold Dolmetach here to ears used to Paderewski and Vesye what the concerts of Mr. Arnold Dolmetach are to ears used to Paderewski and Ysaye, "Le Misanthrope" is to the modern playgoar. Of our own selves and unaided, let as admit, we should probably have called the whole thing thin and—perhaps—dull. Yet a century before we were born time had proved it a consumpate masterpiace.

ad proved it a consummate masterpiece. Emerson has called Plato the huge moun-ain of philosophy, on which later philosohers are merely detached bowlders. Mulatis mulandis, the same is true of Molière. Not only the best scenes of our own Wycherley, Congreve and Sheridan, but the classic comedy of Germany, Italy and Spain—even Denmark—have their origin in him.

origin in him.

Certain scenes in this play—the reading of Oronte's sonnet in the first act, and Celiméne's gossip of characters in the second—have been handled and rehandled by all the masters of the comic muse. The popular verdict was very ably summed up by a bewildered first nighter: "For once, this is all right, I'm not kicking. But only once!"

ing him. She is in love with him, and if she were a shallower woman would be deeply insulted. But loving him, she understands him; and with an elevation of spirit that is one of the most divining traits in the play, passes off his outburst with sympathetic comprehension, leaving him to make generous recognition in a later scene of her loyalty, in withdrawing his impossible suit. It is a passage that only a great spirit could divine, a consummate master of acting denote clearly and roundly. Not a shade of it all escapes Mansfield.

The Célimène of Miss Eleanor Barry is less fortunate. It gives evidence of careful and intelligent coaching, but lacks authenticity and spontaneous spirit. Several of the scenes, as for example the celebrated combat of recrimination with the prude Arsinoé, are far too theatrically emphasized. The insidious correctness and faultessly urbane insults of the passage at arm 'legenerate into open sneger.

The Arsinoé of Miss Gertrude Gheen, on the other hand, is admirably conceived and rendered. The ranking jealousy of the neglected old maid, the virulent pruriency of the prude, are always suggested, never thrown in the faces of the audience.

the neglected old maid, the virulent pruriency of the prude, are always suggested, never thrown in the faces of the audience. Next to Mr. Mansfield's Alceste, it is the best performance of the evening. The Eliante of Miss Irene Prahar is sympathetic and intelligent, but lacks depth and distinction. The Philinte of A. G. Andrews is capable, but the part offers no great scope to the actor. The Acaste of Morton Selton is full of comic unction. In the small part of Alceste's servant, Basque, Henry Wenman was irresistibly laughable. As the poetaster, Oronte, Leslie Kenyon divides second honors. Like Coquelin, he lends an almost grotesque unction to the fatuous fop, instead of giving it the austere absurdity, as of a Malrolio of rhyme, according to the earlier of rhyme, according to the earlier tradition.
The translation, credited to Katharine

Prescott Wormeley, is for the most part in a loose blank verse, full of redundant syllables and so-called feminine endings, which for the most part gives the effect of prose. One misses the gliding fluency and the varied rhyme of the original. A part of the final scene is in heroic couplets, and reenforces the impression that the effect of the whole would have been better for rhyme, or at least for a more formal treatment of blank verse.

ment of blank verse.

Mr Mansfield announces that the text is given intact and entire, and if there were cuts or changes they escaped notice. Certain liberties have, however, been taken. At the end of the fourth act, where Alceste having urged Eliante to marry him, again presses his suit on Célimène, Mr. Mansfeld makes Eliante come in and overhear him. The device affords an effective curtain, and possibly does no harm. But it is without warrant in the text. warrant in the text.

A graver alteration is at the end of the

A graver alteration is at the end of the last act, where the translation makes Eliante say that she loves Philinte. The original is:

Ms main de se donner n'est pas embarrasses;
Et voils voire ami, sans trop m'inquièter,
Uni, si le l'en priais la pourrait accepter.

The word "love" gives quite the false impression. Her feeling for Philinte is only of trusting friendship—with which she hopes to make a livable substitute for the passion her deeper nature feels for the austerely noble if somewhat bearish hero.

Even in France, however, where the marriage of reason is most in vogue, the wisdom of Eliante's choice has been questioned—very unreasonably, no doubt. To

THE WILD WEST IN DRAMA.

Paul Armstrong's "The Heir to the Hoorah" is a Very Amusing Comedy.

a service and all all a

The wanderers on Broadway who have miss 3d therefrom the gallicized countenance of Mr. Paul Armstrong of late learned last night where he has been. In the produc-tion of his play, "The Heir to the Hoorah." it was made very apparent that he had been taking an exhaustive course in one of the

maternity hospitals.
In that lamentable dramatic episode entitled "The Superstition of Sue," which faded into unregretted oblivion, and that as yet unpublished gem of dimpled realism "Pansy and the Pilsener" Mr. Armstrong has not given any hint of the do-mestic tendencies which pervaded last

It kept its first night audience laughing fairly with an unforced, complacent first night politeness for three acts, and in the ourth act made it forget all about being polite to the author and whirl in and whoop for the joy of living.

Joe Lacy, who with his brother Dave and with Bud Young owns the Hoorah mine, has married a young woman with a Newport mother and training. The consideration paid by Joe for the allowance was \$100,000. He built a home in the mine town and Mrs. Kent, his mother-in-law. took possession of it and of him. Then his wife, getting a first look at Lacy's friends and ompanions, the mining people, announces that she cannot put up with him or with them. She has been sold, but her part of the bargain is too rough and unhappy.

Joe takes his medicine, goes to Europe, and stays for eight months. When he comes back there is a dinner of welcome given by the mining camp. It is a runny dinner, from the Eastern point of view, because the miners have a holy horror of evening clothes and are ridiculous in them; all through the play those Westerners live up to Eastern ideas of what a rough, plain man of the Rocky Mountain slope ought to be. The play was written to please Eastern people, and it would be wasteful to quarrel with an author for following the traditions of his audience rather than the truth. of his audience rather than the truth

But they are very comical imita-tion Westerners anyway. And when the baby is heralded, right in the middle of their dinner of welcome to Joe, their re-marks show a large and amusing ignorance of the manners, customs and food supplies of babies. The last two acts of the play centre around the baby's cradle. Bud Young makes most picturesque and pleasing love to Jc's "maiden aunt," a girl of nineteen, across the cradle. Dave discovers a dormant affection for Whispering Wind a source mining comparison.

discovers a dormant affection for Whispering Wind, a squaw mining camp widow, so to speak. That baby fairly drives people into matrimony.

The play is full of bright lines. It is in order here to say whether it is clean or not. Discretion suggests that it be spoken of as antiseptic. But when Jos Lacy's Japanese valet Hush breaks in on a conference as to the luxuries with which the baby is to be surrounded by asking if, when the carriages and horses come, he may be allowed to drive for the baby, the thing was done with a touch of human tenderness that made it seem a shame to turn up one's nose at cerseem a shame to turn up one's nose at certain trivial bits of unpleasantness which Mr. Armstrong will undoubtedly cut out of the action now that he sees that they do not make an audience laugh. The baby's final reconciliation of its father and mother was to well handled to leave any doubt of was too well handled to leave any doubt of Mr. Armstrong's capacity for really good

work.

Guy Bates Post was Joe Lacy. It was a hard part and might easily have been spoiled; it wasn't. As Dare, the big and noisy brother of Joe, John W. Cope followed Mr. Post's example, bringing out every bit of fun and pathos in the words with which he had been supplied and robbing them of no force by overdoing them. Wilfred Lucas had a rather broader part, and was rather in the lead as a laugh starter all through the night. C. C. Quinby, Colin Campbell, Menifee Johnstone, Wright Kramer and H. S. Northrup all filled out a cast of such even excellence as is seldom seen.

spoiled; it wasn't. As Dare, the big and noisy brother of Joe, John W. Cope followed Mr. Post's example, bringing out every bit of fun and pathos in the words with his Mr. Hyds and his Chevrial. But, lacking as it is in the more obvious effects of the theatre, it is a performance of far higher power. Far deeper significance. The fun of his gruff and testy humors, in salient contrast with the urbanity of the court of the grand monarque, is admirably brought out.

The essential, intrinsic comedy of his passion for the brilliant coquette, 'Chiméne, is denoted with a rare afflatus of the comic spirit. Nothing could be better than the denotement of the bizarre fate which drives him to upbraid the woman he loves, and then, with a delectable somersault of character, throw himself at the feet of the woman he has just berated.

Outraged at discovering proof of his widow's versatile wiles, he states his case to the sane and womanly Eliante, and asks her to help him revenge himself by marrying him. She is in love with him, and if she were a shallower woman would be deeply insulted. But loving him, she understands him; and with an elevation of spirit that is one of the vation she's grown up.

DOUBLE BILL OF ONE ACT SHAW. Clara Bloodgood Is Welcomed as the Candida-Mad Wife.

The postponed special matinée of Shaw's Man of Destiny" and "How He Lied to Her Husband" came off yesterday at the Garrick before an audience of very unusual distinction that crowded the house to the doors and to the ceiling and filled it with the incessant music of well bred laughter. In the second piece Clara Bloodgood, who has not appeared on the stage since the disas-. trous failure of "The Coronet of a Duchess,"

Wide of the mark as is Shaw's satire on the people who made his vogue here, his portrait of the Candida-mad wife, (bourgeoise and unimaginative, is, in its main outlines, deliciously human and affords an admirable opportunity to an actress with an intimate and vivacious sense of life and a command of the art of broad comedy. Mrs. Bloodgood seemed rather to be the character than to act it, and by lending it a distinction of personality which it is to be feared it lacks made the discrepancy of the satire less obvious. Slight as is the sketch, she filled it in with a neatness and precision of illuminating detail that gave it the perfection of a cameo, with the vividness and color of a figure in a Teniers interior. It will be the greatest of pities if this double bill

The performance of both plays was on a very high level. It must be remarked with sorrow that Mr. Daly still has a tenwith sorrow that Mr. Daly still has a tendency to shout, and especially in Napoleon's delicious if anachronistic tirade against the English. But even here his delivery was better modulated than it has sometimes been. Dorothy Donnelly was if anything better than ever as the Lady. Repetition only emphasizes the fact that Shaw, the most delectable of wits, is also the most expert of writers for the stage. What a different thing just a bit of his practical skill would have made of the ponderously exalted Browning play of last Friday! Also, it is comforting to remark again that there is an audience in this reputedly low metropolis for the best—when it can be got to believe that the best is to be had on Broadway.

of one act Shaw is not often repeated.

KELLAR ON BROADWAY. The Wizard Has Some New Tricks and a Clever Assistant.

Kellar, the magician, began a three weeks engagement at the Majestic Theatre last night. It was his first appearance on Broadway in several years, and a large audiwisdom of Eliante's choice has been questioned—very unreasonably, no doubt. To an Anglo-Saxon audience it could scarcely fail to be repugnant.

A very beautifully printed programme. A very beautifully printed programme, enclosed in the modern wad of advertisements, relates the not uninteresting fact that in the original production Alceste was played by Moliè e and Célimène by his wife.

NEW ZANGWILL PLAY SUCCEEDS. Pleasing Humor and Mild Pathos Abound in "Jinuy the Carrier."

A large audience showed warm approval actress and play at the Criterion Theatre last night when Annie Russeli appeared in "Jinny the Carrier," Israel Zangwill's four act comedy of rural England.

The scene is laid in the Essex village of West End. Jinny Quartes (Miss Russell) lives there alone with her grandfather, Gaffer Quartes (Fuller Mellish). For a century the family has had the monopoly of the fetching and carrying business between West End and Long Yeoford, and when the play opens, "just before the bicycle period of the Victorian era," Jinny is running the line alono. She makes her appearance driving a white horse to a conveyance esembling a prairie schooner cut in two.

Outside the frog farm occupied by Caleb nd Martha Flint (John W. Jennings and Kate Meek) she meets Will Flint (Oswald Yorke), their wayward son returned unexpectedly from Canada. There ensues tween them badinage, in which Miss Russell appears blithe and sparkling. At the close Will Flint, not from any malicious purpose, declares his intention of investing his savings in a coach line to traverse Jinny's route.

The second act shows the interior of the Quarles cottage, with Jinny and her aged grandfather. The rival coach line has begun operation and Jinny sees her customers departing. She endeavors to conceal the rival business from the old man, but the kind neighbors naturally impart the intelligence. Will arrives, conlesses that he had not anticipated an unfortunate result to Jinny's business and asks her to retire while he talks business with her father

Will proposes a partnership, which the old man gladly accepts, but when Jinny is informed of it she misconstrues the nature of the partnership as matrimonial. Her wounded pride on discovering that it is purely a business proposition brings about a quarrel, at the end of which the grand-father vows that Will shall never again cross the threshold unless he comes on his hands and knees. Will insists he will never return until the old man carries him over the threshold in a trunk.

return until the old han carries alm over the threshold in a trunk.

The next act shows a flood in the valley. In the course of it Will has lost his horses and broken his arm. Jinny's line has kept running, and she comes in a boat to the attic of the house to which the family have been driven by the freshet. Not knowing Will's misfortune, she banters him, but in the end he proposes marriage. After a clever love scene the engagement is as good as made. Then Will remembers his oath to her grandfather, and as Jinny will not forsake the old man they are again as far apart as ever.

will not forsake the old man they are again as far apart as ever.

In the last act Will is starting for Canada, carrying his trunk with the assistance of his father. The father collapses near Jinny's cottage and goes there with his troubles. Jinny arranges a subterfuge by which Will is to trade his big trunk for a smaller one of her own, brings him to the threshold and, the grandfather returning, persuades him to get into the trunk to avoid a scene. She then has her grandfather drag the trunk across the the threshhold. Thus both oaths are fulfilled.

Pleasing humor and mild pathos abound

hold. Thus both oaths are fulfilled.
Pleasing humor and mild pathos abound in the play. In it are these interesting rural characters, all ably portrayed: Joshua Mauchood, the rat catcher (George W. Wilson); Elijah Skindle, veterinary surgeon (Grant Stewart); Unele Bundock, the postman (Charles S. Abbe); Miss Wagataffe, the village dress maker (Sarah McVicker).

SCHILLER WITH FOUR STARS.

A Great Performance in Irving Place at Which There Was Standing Room Only. The celebration of the centennial of Schiller's death was ushered in at the Irving Place Theatre last night with a four star production of the great poet's "Don Carlos." The solitary star when the piece was produced last year was Rudolf Christians, in the title rôle. Last night that part was played by Harry Walden, to the great satisfaction of one of the biggest audiences ever seen in Herr Conried's theatre.

Ferdinand Bonn played the part of Phili realism that easily gave him the honors of the evening. Never, according to veteran first nighters, has there been such a Philip in the Irving Place Theatre. The scene in the Irving Flace Theatre. The scene in which that gloomy and distracted monarch tortures himself with suspicions of an intrigue between his semi-spileptic son and his Queen, Elieabeth (Margarete Ruemkopff), was so powerful that the audience quivered with sympathetic excitement.

Rudolf Christians, who played the Marquis of Posa, failed to satisfy, for the sole reason that no one could hear the last half of every sentence he uttered. Agathe Barsescu made a graceful though mature Princess Eholi, but both she and Herr Christians yielded close second place to Harry Walden as Don Carlos, the dreaming, loving, sick-brained prince whom his father humiliates at every turm.

The "standing room only" sign was displayed at the Irving Place for the first time this winter. "And for classics, at that," commented the box office.

The cream of this Schiller celebration will be Ferdinand Bonn's farewell appearance as "Wallenstein" on Wednesday night in the great tragedy of that name. It has not been seen here since the days of Sonnenthal. Frau Barsescu will play Thekla, and Herr Christians Max." in which that gloomy and distracted mon-

ACTOR J. H. STODDART ILL. Breaks Down in Canada-Says He's Tired

Out and Will Quit the Siage. TORONTO, Ont., April 10 .- J. H. Stoddart the veteran actor, who has been touring Canada in "Beside the Bonnie Brier Bush," was taken ill on Friday at Galt, sixty miles west of this city. He sustained a severe attack of nervous prostration, but has par-

tially recovered. He said to-day: "I'm simply tired out. I want to rest. "I'm simply tired out. I want to rest. If I can regain my strength. I shall return to the little New Jersey village where I have many friends and peacefully spend the time until I pass away. It is over seventy years since I first appeared on the stage, and I disappointed the public only once before. Surely that is record enough for any man."

Dr. Wardell, the attending physician, said that the case was the most extreme instance of a man overworked he had ever encountered.

BOOKS AND AUTHORS.

Gilbert K. Chesterton, whose new volume of humorous short stories has just been published on both sides of the Atlantic, is very fond of detective stories, and when he cannot find good ones to read he takes up with "fourpenny dreadfuls" or consoles himself by writing detective stories. A point usually overlooked in discus-sions about the public taste in literature, Mr. Chesterton says, "is that those who talk about people buying bad literature instead of good literature don't see that what peo-ple want is a certain kind of literature. If they can get it done well, they will; if not, they will get it done as well as they can. It's just like tea and coffee. If I am particularly fond of the taste of coffee, and dislike tea, I will drink poorly made coffes, should there be no well made coffee procurable, in preference to well made tea. I like detective stories, and that is why I read a bad one in preference to a work on the

Virginia Frazer Boyle, whose first novel, Serens," is to be published by A. S. Barnes & Co., is a member of the Ladies' Confederate Memorial Association, of the Colonial

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Dames and the Daughters of the Revolu-

tion, as well as of several literary clubs. She is a Memphis girl, and her story is a tale of the South involving the honor of a noble name and dealing with a curious psychological phenomenon familiar to science. In this connection it is possible that the author might say something in regard to the original of Serena, but she prefers to let the character be treated as fiction per and

Rider Haggard, who is now travelling in America as the representative of the British Government to investigate the overcrowding of the population in cities and its relief by rural colonization, recently delivered an address at the University of California in which he said: "I do not want to talk about American conditions, but from what I have seen and from what your statesmen tell me the lot of the poor here is just as bad as it is in my own country The problem is just as real as it is in England and you will have to solve it sooner or later." He said, also, that the congested condition of city life is responsible for race suicide of the gravest type, and that, unless the degeneration of our people due to the presence of great evils in cities is stopped, we will be in danger of being swept out of existence by a conquering Eastern people.

Miss Wille Sibert Cather, author of "The Troll Garden," the new book of storie dealing with life among the artists and social Bohemians of New York, is a Western woman, a graduate of the University of Nebraska. When a child she lived on a ranch in southwestern Nebraska, a country sparsely settled with Danes and Norwegians. where she led a free, out of door life, spending most of her time on horseback. After leaving college she took up newspaper work in the form of dramatic and literary criticism. Her first published work was a book of verse called "April Twilights," which attracted favorable criticism.

Dr. Cyrus Townsend Brady, the author, eceptly received a personal invitation to take the rectorship of the fashionable Trinity Church in Toledo, Ohio, and consented to accept it until the vacancy caused by the resignation of the rector should be filled regularly. Dr. Brady is an Episcopal clergyman, although he has for many years given his entire attention to writing and has no intention of relinquishing his literary work for the pulpit.

Charles Wagner writes from Paris to his American publishers that he now looks out from his study window on the green trees and the fresh turf and works hard on

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his book of impressions of America. The French are to have the benefit of these "impressions" of the American people, for the chapters are to be published serially in the Revue des Revues

Fiona Macleod, the Gaelic poet and essayist, whose identity has long been a source of perplexity to the amateur detectives of literature, has finally revealed berself in an appreciative note written to Lawrence Gilman concerning his "Phases of Modern Music." Miss Macleod expressed particular interest in the chapters on Edward MacDowell and Charles Martin Loeffleur, for whose music she has a profound ad-

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Reserved Seats, 75c., \$1 and \$1.50 (Madison ave. door). Private Box Neats, \$2 and \$2.50. Box Office open from 9 A. M. to 5 P. M. for sale of seats. Children half price to all reserved seats but 75 cent seats, and they are 50 cents.

NEW AMSTERDAM APPEARANCES Every Evening 8 30 this week and Sat. Mat. MR. RICHARD

MANSFIELD THE MISANTHROPE

Eleanor Robson-Kyrle Bellew In Goldsmith's SHE STOOPS TO CONQUER Mail Orders with Remittances Now Filled.

LIBERTY THEATICE, 42d St., nr. B'way. Mailnes SAT. Evgs. 8:15.

Play. The Education of Mr. Pipp By Augustus Thomas, with Digby Bell. NEW YORK THEATRE, 25c.50c.75c.81 HENRY W. PRINCE OF PILSEN
SAVAGE'S Popular Mat. Wed. Regular Mat. SAT

HARLEM Evngs. 8:15. Matince Saturday, 2:15.

PLEANOR ROBSON

S MERELY MARY ANN.

NEXT
WEEK MR. MANSFIELD IN
MOR. Apr. 17. KING RICHARD III. Tues.
IS. THE MISANTHROPE; Wed., 19, THE MER.
CHANT OF VENICE; Thurs., 20, as the Baron
Chevrial in A PARISIAN ROMANCE; Fri., 21.
DR. JEKYLL AND MR. HYDE; Sat. Mat.,
THE MERCHANT OF VENICE; Sat. Night,
BEAU BRUMMET.

Scat Sale To-day.

HURTIGE SEAMON'S WEST CARNEGIE HALL, TO-NIGHT at 8:15.

d'ALBERT BEETHOVEN.

Sterling Silver Souvenirs To-Night. DE ANGELIS IN FANTANA
At the LYRIC THEATRE.

FRENZIED FINANCE Garden, 27th&Mad.Av.Evs.COLLEGE WIDOW 8:20.Mats.Wed.&Sat.2:15TheCOLLEGE WIDOW

Alice "Scores a "THE SCHOOL FISCHER HERALD FOR HUSBANDS." THEOEWEY LADIES' MAT. TO-DAY. Imperial Burlesquers. 2—Burlesques—2. Vaudeville.

WALLACK'S B'way & SOth St. Evgs. 8:25.

JAMES J. CORBETT in His lig. His. NEXT WEEK THE SMART SET PASTOR'S 14th St., hear 3d Av. CONTINUOUS. CONTINUOUS. 20 AND 30 CENTS Empire City Quartette, Harding & Ah 8id. Fiske & McDonough, Estelle Wordette Co. LEW FIELDS' Phone 106-88. Eve. 8:15. Mat. Sat. Theatre, 42 St. bet. It Happened in Nordland

Theatre-24th
Mrs. TEMPLE'S LAST
SEVEN
TIMES.
Mat. Wed. Sat.

Mrs. TELEGRAM
TIMES.
Eve. 836 AMMERSTEIN'S, 42'St. & B'way. Ev. 25, 50, 75, 1.00. Mat. Daily, 25, 50c. Mat. Daily, 25, 50c. J. Morton, others.

STAR WEDDED BUT WIFE. HILL. JAS. J. JEFFRIES IN TOAVY

IRVING PLACE THEATRE. To night at 8, "Pon Carlos" with Parsescu, Bonn, Christians, Walden. Wed., "Wallenstein's Tod." MUSEE. WORLD IN WAX. New Groups-CINEMATOGRAPH. Pres. Roosevelt's Inauguration.

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